

FACULTY OF MUSIC UNIVERSITY OF TORONTO

University of Toronto Symphony Orchestra

Michel Tabachnik, conductor

University Symphony Chorus

Doreen Rao, music director

* * * * *

SATURDAY, APRIL 7, 1990

8:00 PM

MACMILLAN THEATRE

* * * * *

This evening's performance is being recorded by CJRT-FM for future broadcast.

PROGRAM

Egmont Overture

Ludwig van Beethoven

Beethoven was invited to compose the overture and incidental music for a production of Goethe's *Egmont* that took place in the spring of 1810. The play centres around the death of Count Egmont, who led a failed rebellion to liberate the Netherlands from the Spanish. The subject must have intrigued Beethoven, due to the French occupation of Vienna. He presents Egmont's death as a prefiguration of the ultimate victory of freedom.

The overture is considered to be a symphonic poem, with the stark opening representing oppression, and the sonata-form movement carrying the action, the attempted rebellion. Dark, still chords evoke death, exploding into a final apotheosis.

Piano Concerto No. 1, Op. 10 in D-Flat Major

Sergei Prokofiev

Grace Kim, piano

Prokofiev called this "my first more or less mature composition both in conception and realization." It was written in 1911-12, when he was only 21 years old and still a student at the St. Petersburg Conservatory. Planned as a short concertino, it was expanded to a larger-scale concerto with brilliant virtuoso work for the soloist. He premiered the concerto himself, and, although it was considered to be too modern and controversial in many circles, he played this work instead of the usual classical piano concerto at his graduation.

The writing is fresh and charming. The lyrical slow movement has echoes of late romantic composers such as Rachmaninov, but the harmonic language and clarity of texture throughout point towards Prokofiev's later works.

*** Intermission ***

Symphony of Psalms

Igor Stravinsky

University Symphony Chorus
Carol Isaacs and Carolyn Maule, pianos

I.

Exaudi orationem meam, Domine,
et deprecationem meam.
Auribus percipe lacrimas meas
ne sileas.

Quoniam advena ego sum apud te.
et peregrinus, sicut omnes
patres mei
Remitte mihi et refrigerer
priusquam abeam
et amplius non ero.

I.

O Lord, hear my prayer
and my entreaty
With your ears perceive my
weeping, do not be silent.
For I am a stranger and a
wayfarer among you, as were
all my fathers.
Turn back to me, that I might
recover before I die,
and am no more.

II.

Expectans expectavi Dominum
et intendit mihi
Et exaudavit preces meas:
et eduxit me de lacu miseriae.
et de luto faecis.

Et statuit super petram pedes meos
et direxit gressus meos.
Et immisit in os meum
canticum novum, carmen Deo nostro
Videbunt multi, videbunt et timebunt
et sperabunt in Domino.

III.

Alleluia!
Laudate Dominum in sanctis Ejus;
laudate Eum in firmamento
virtutis Ejus.
Laudate Eum secundum
multitudinem magnitudinis Ejus.
Laudate Eum in sono tubae.

Alleluia!

Laudate Dominum
Laudate Eum in timpano et choro,
in cordis et organo.
Laudate Eum in cymbalis bene
sonantibus
in cymbalis jubilationibus
Omnis spiritus laudat Dominum.
-- prepared by Sean Gilsdorf

II.

In anticipation I have waited
upon the Lord;
he has reached out to me and
has heard my prayers, and has
led me from the trough of
misery, and from the muddy
clay.

He has placed my feet upon a
rock and guided my steps.
He has placed a new song in my
mouth, a hymn to our God.
Many shall see, shall see and
fear, and will hope in the Lord.

III.

Halleluia!
Praise the Lord in his holy place
praise Him in the firmament
of his power.
Praise Him according to the
immensity of his greatness.
Praise Him with the sound of
the trumpet.

Halleluia!

Praise the Lord.
Praise Him with timbrel and
dance, with strings and organ.
Praise Him with the crashing
cymbals
with the jubilant cymbals
Let every heart praise the Lord!
-- prepared by Sean Gilsdorf

This is rightly considered to be one of the high points of twentieth-century choral literature. Stravinsky set verses from Psalms 148, 149 and 150, arranged to move from supplication to faith to praise. The chorus participates in the development of musical material, while at the same time keeping a distance from the emotional elements of the text to create what has been called an "impersonal, objective (and) liturgical" voice.

Characteristic of Stravinsky's work is the distinctive sound of each piece, partly due to orchestration. Violins, violas and clarinets are eliminated, leaving low strings, winds and a large percussion section with two piano parts. The result is a dark, sombre, pure sound, reinforced by the fact that Stravinsky originally intended to write the vocal parts for male chorus.

Stravinsky draws on elements reminiscent of liturgical chant and hypnotic repetition of motives to further set the mood. His oft-cited craftsmanship is shown in the double fugue of the second movement, while the striking final movement is both objective and affective, a testament of faith.

Choral Fantasy, Op. 80

Ludwig van Beethoven

Shelagh Tyreman, soprano I; Lori Klassen, soprano II;
Pamela MacDonald, alto; Greg Carpenter, tenor I;
Mark McCallen, tenor II; Brett Polegato, baritone
Jennifer Francis, piano
University Symphony Chorus

Schmeichelnd hold und lieblich klingen
unsers Lebens Harmonien,
und dem Schönheitssinn entswingen
Blumen sich, die ewig blühn.

Coaxing, fair, lovely is the sound
of harmony in our life.
And sense of beauty generates
flowers that bloom for ever.

Fried und Freude gleiten freundlich
wie der Wellen Wechselspiel;
was sich drängte rau und feindlich,
ordnet sich zu Hochgefühl.

Peace and joy flow as kindly
as the tide of waves.
Rough, hostile pressures
are transformed to lofty emotion.

Wenn der Töne Zauber walten
und des Wortes Weihe spricht,
muss sich Herrliches gestalten,
Nacht und Stürme werden Licht.

When magical sound is in command
and words convey devotion,
wonders, must take shape;
night and tempest turn to light.

Äussere Ruhe, innere Wonne
herrschen für den Glücklichen.
Doch der Künste Frühlingssonne
lässt uns beiden Licht entstehen.

Quietness without, bliss within
are the happy man's rulers.
But the spring sun of the arts
gives us light from them both.

Grosses, das ins Herz gedrungen,
blüht dann neu und schön empor,
hat ein Geist sich aufgeschwungen,
hält ihm stets ein Geisterchor.

Grandeur impressed in the heart
then shoots anew and fair on high.
When the spirit leaps up,
a choir of spirits resounds eternal.

Nehmt denn hin, ihr schönen Seelen,
froh die Gaben schöner Kunst.
Wenn sich Lieb und Kraft vermählen,
lohnt den Menschen Göttergunst.

So, lovely spirits, accept
the gifts of fair art gladly.
When love and strength are wedded,
divine grace is man's reward.

This work for piano, orchestra and chorus cannot escape comparison with the famous finale of the Ninth Symphony. Both use a simple tune, subjected to orchestral variations and finally given out by the chorus with soloists. The *Choral Fantasy* was likely a solution which Beethoven drew on at a late date, however, it deserves to be considered in its own right as well.

Written very quickly, the *Choral Fantasy* was for a benefit concert given by Beethoven on December 22, 1808. It was an extremely long evening, including the first performances of the Fifth and Sixth Symphonies, the *Piano Concerto No. 4* with Beethoven as soloist, and several movements of the *Mass in C*. Since a chorus was going to be available, he decided to incorporate them into this work to conclude the concert, using a tune he had composed about a decade earlier. The pianist plays an important role, introducing the work and sharing the instrumental variations with the orchestra, finally culminating in the choral entry, which is both the goal of the work and a further, extended variation.

-- Notes by Jennifer Griesbach
History and Literature, Year 3

TONIGHT'S ARTISTS

GRACE KIM is in her fourth year of the Bachelor of Music in Performance program, and is a student of Marietta Orlov

In little more than a decade, DOREEN RAO has established herself as one of North America's most celebrated conductors and teachers. Prior to her appointment as Director of Choral Programs at the University of Toronto, Doreen Rao held the dual position of assistant conductor of the Chicago Symphony Chorus and music director and conductor of the Glen Ellyn Children's Chorus. During her long association with the Chicago Symphony Orchestra and Chorus under Sir Georg Solti and Margaret Hillis, Doreen Rao prepared choruses for recordings that won four Grammy Awards and a Grand Prix du Disque. In addition, she prepared choruses for Claudio Abbado, James Levine, Daniel Barenboim, Helmuth Rilling, Leonard Slatkin, Michael Tilson Thomas and Edo de Waart.

Doreen Rao made her conducting debut at London's Royal Festival Hall in 1980 and her New York conducting debut with the American Symphony Orchestra in 1985. Her many appearances as guest conductor and choral clinician in the United States, Canada, Europe, Scandinavia, Israel, and Africa have won her an avid and extensive following. Dr. Rao has also been a featured guest conductor for numerous university choral workshops, all-state choruses and international music festivals including the national conventions of the American Choral Directors' Association, the Music Educators' National Conference and the American Orff and Kodaly associations.

Dr. Rao is especially recognized for her commitment to performance-based music education and the future of choral music in the schools. She founded the ACDA National Committee on Children's Choirs in 1979 and served on the MENC National Committee on Standards in Music Education until 1985. She was honored by the YWCA as "Outstanding Leader in Arts and Culture" and by her colleagues of the American Choral Director's Association for "Her Commitment to Choral Excellence..." The Chicago Tribune described her as "a dedicated and innovative conductor...charged with enthusiasm." A CBS television documentary, Profiles of a Conductor, has called Rao's musical achievements "extraordinary".

Doreen Rao holds a Ph.D. from Northwestern University where she served as a research assistant and conductor of the Northwestern University Chorus. She is the author of *Choral Music Experience*, a comprehensive series of choral textbooks and music published by Boosey & Hawkes and co-author of the secondary choral textbook *SING!* published by Hinshaw Music.

One of Europe's most talented conductors, MICHEL TABACHNIK concluded his studies in piano, conducting and composition at the Conservatoire in his home town of Geneva, and embarked upon a conducting career which quickly brought notice and invitations from such prominent masters as Igor Markevitch, Pierre Boulez and Herbert von Karajan.

Acclaimed in Toronto for his work with the Canadian Opera Company, Maestro Tabachnik has also conducted productions at the Deutsche Oper, Rome Opera and at festivals in Paris, London, Prague, Athens, Zurich, Marseille and Rome. He has led such distinguished orchestras as the Berlin Philharmonic, Concertgebouw Orchestra of Amsterdam, Los Angeles Philharmonic, Paris National Orchestra, Warsaw Philharmonic and l'Orchestre de la Suisse Romande.

During recent months, Michel Tabachnik has conducted major orchestras in Paris, Lisbon, Lugano, Madrid, Bern, Rome, and Tokyo. He toured Italy with the Sicilian Regional Orchestra, then returned to France to direct the Mediterranean Youth Orchestra. In addition to conducting the University of Toronto Symphony Orchestra, Maestro Tabachnik is Artistic Director of l'Orchestre des Jeunes du Quebec.

COACHES

Tom Monohan, Professor (strings)
Eugene Rittich, Adjunct Professor (winds)

STUDENT CONDUCTORS

Ivan Alexander
Peter Bergamin
Jeff McCune
Rosemary Thomson

* * * * *

UNIVERSITY OF TORONTO SYMPHONY CHORUS

Community Members

Sopranos

Lois Bell
Ethel Johnston
Hedvig Korp
Joan MacNeil
Janice Meilach

Altos

Rosemary Beattie
Victoria Burrus
Judith Dawes
Lynne Eaton
Elizabeth Elliott
Linda Fowle
Cate Friesen
Judy Ginou
Marlene Marwah
Gayle McNeish
Reta McWhinnie
Colleen Miller
Lori Nelham
Patricia Nolan
Janet Pelletier
Jennifer Pierson

Elizabeth Shorten

Carol Smiley
Claire Speed
Brenda Stringer

Tenors

Kenneth Beattie
Mitch Bondy
Martin Donat
David Kendall
Thomas Kemple
Don Smith
Paul Newman
Ron Stringer

Basses

Menon Dwarka
Al Elliott
David Hardy
Neil Johnston
Frank Patrizio
Henry Rose

Concert Choir Members

Sopranos

Maria Antonakos
Sandra Churchill
Shira Gilbert
Barbara Hannigan
Adele Kozak
Lisa Lindo
Jennifer Maines
Trish O'Callaghan
Katerina Papadoulas
Susan Shantora+
Christin Shave
Larissa Szepetyk
Nora Tombalakian
Paula Lynn Walker
Nancy Young

Altos

Vanessa Grant⊙
Kimberley Hanley
Diana Kim
Lori Klassen+
Serene Liang
Liann Middlehurst

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

Violin I

Jeremy Bell**
Krista Buckland
Vivian Chon
Debbie Diamond
Sophie Drouin
Melissa Exmundo
Karen Graves
Anna Kolesar
Xiao Liao
Konstantin Popovic
Erika Raum**
Michelle Speller
Rudolf Sternadel
Janetta Wilczewska

Violin II

Christopher Bancej
Nancy Case
Mariola Frackowiak
Jackson Huang
Lenore McIntyre
Ananya Menon
Diane Nam+
Stephan Pepa
Gabriel Pliego
Shana Sandler
Malou Sobrevinas*
Samuel Yeung

Viola

Corey Gemmell
Catherine Hoy
Bridget La Marche
Donald Lyons
Nicholaos Papadakis+*
Rachel Sells

Cello

Orly Bitov
Jeremy Findlay
Irina Grunberg*
Julianna Kim
Darach McGee
Cheryl Okrant
Tom Phillips
Seung Yeon Song
Margaret Tobola+

Double Bass

Robert Clutton
James Creeggan
Brian Joyce*+
Patrick MacPhail
Gregory Sheldon
Rob Sidorchuk
Stephan Valentyne

Flute

Chenoa Anderson
Patricia Clarke
Lesley Duff
Jennifer Hellen
Martina Kurth
Louis Papachristos
Marlene Pires
Todd Skitch
Troy Whynot

Oboe

Sheerene Celair
Lawrence Charge
Caroll Kim
Heidi Postl
Pippa Williams

Clarinet

Arthur Luck
James Petry
Filomena Silva
Mark Thompson

Bassoon

Christine Cardinal
Slawomir Krysmalski
Catherine MacDonnell
Aleksandar Popovic

Horn

Elke Eble
Sharon Fisher
Samuel King
Darcy McFadyen
Katherine Robertson
Lawrence Vine
Julia Yang

Trumpet

Timothy Birch
Curtis Deitz
Scott Harrison
Paul Kemerer
Melody Stepto

Trombone

Emily Harris
Ross Harwell
Dean Pattison
Robert Tilley

Tuba

Robert Brown
Colin Couch

Christine Slevan
Linda Traversy
Dianne Wells
Patti Vipond
Alexa Wing

Tenors

Greg Carpenter+
Mark Huang
Mark McCallen
John McGillis
Ian Riddell
Gordon Stewart

Basses

Albert Fung
Sean Gilsdorf
Steve Gokool
Dean Jobin-Bevans▲
James McGowan
Brett Polegato+
Marcos Pujol
Tim Spence
Richard Theiss
Sheldon Wong

Carol Issacs, Accompanist

+Section Leader

▲Manager

○President

Student Members

Sopranos

Maria Antonakos
Sarah Burchmore
Lorelei Eccleston
Anne Edwards
Ariel Harwood-Jones
Alice Hayward
Angela Jones
Kadre Kass
Mary-Anne Kosa
Anita Kwok
Sorim O
Elfreda Pitt
Joanne Redhead
Bonita Rosenberg
Doreen Taylor
Rebecca Whelan
Anne Wright
Esther Yoo

Altos

Paula C. Babb
Mildred Bennett
Cathy Blewett*
Janet Brenneman
Hehsun Chun
Judith deHaney
Lisa Fong
Laura Houghton
Sara Lackie
Esther Leung
Batya Levy
Mary-Lou Magic
Lynne Muzzerall
Tatiana Podlaska
Nicole Power
Antonella Pugliese
Sandra Putnik
Liz Radzick
Oksana Rodak
Peggy Slegers
Esther Tse

Tenors

Tom Cashmore
Peter Scoffield

Baritones

Allen Alexander
Joe Argentino
Robert Baker
David Bowser
Wei Chen
Tony Chong
Stephen Clarke
Mark Cooper
Jeff Cupchik
Leslie Dala
John Gaspar
Michael Hall
Terrance Hanley

Basses

Brian Katz
George Nicholson
Charles Olivieri-Monroe
Marc Sottile

*Chorus Manager

Percussion

Andrew Morris

Gabor Taryan

Steven Wassmansdorf

Harp

Agnes Lee

****Co-Concertmaster**

+Principal on first half of program

***Principal on second half of program**

* * * * *

1989/90 PRODUCTION STAFF

Carl Morey, Dean

Ron Chandler, Associate Dean (on leave 1989/90)

Stephen Chenette, Acting Associate Dean

Marnie Hare, Performance Division

Fred Perruzza, Technical Director, MacMillan Theatre

Jim Earls & Scott Thom, Technical Assistants, MacMillan Theatre

Brian Joyce, UTSO Manager

Joanne Harada, Public Relations Officer

Ronda Rindone-Baird, Public Relations Assistant

* * * * *

